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# ONE HUNDRED STEREOSCOPIC

# ILLUSTRATIONS OF ARCHITECTURE

# AND NATURAL HISTORY

## IN WESTERN INDIA

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PHOTOGRAPHED BY MAJOR GILL

AND

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Kennari, in the island of Salsette, in Bombay Harbour—wholly Buddhist, and of various ages,—and the well-known Hindoo cave of Elephanta, of the eighth or ninth century.

In the Ghâts above Bombay there is another important series, at Juneer; a Buddhist group at Baug, in Malwa; one partly Buddhist and partly Brahmanical at Dhumnar; and several others less known, but which still remain to be examined and described.

Only one important group is known to exist in the Madras Presidency, that at Mahavellipore, on the coast, south of Madras. They are comparatively modern, and may be as late as the thirteenth century of our era. They present a curious mixture of Brahmanical and Buddhist forms of architecture, but cannot bear comparison either in extent or interest with those existing in the Bengal or Bombay Presidencies.

Altogether, it has been calculated there may be in India 1,000 excavations of this class—nine-tenths of which are Buddhist, and the remaining 100 divided between the Brahmanical and Jaina religions. They thus form not only the most numerous, but the most interesting series of architectural remains existing in India before the Mahomedan Conquest. In fact, they are the only ones that serve to illustrate the Arts or History of the period to which they belong. The structural monuments erected during the early centuries of our era are scarce, and widely scattered over the whole area of the country, and few even of these are in the state in which they were originally erected; whereas one of the great merits of cave architecture is that it remains unchanged and unchangeable during the whole period of its existence.

All the Buddhist caves we know of belong to one of two classes. They are either Viharas or Monasteries, or they are Chaitya caves or churches,—the former being, as might be expected, by far the most numerous. The oldest Viharas consist of one cell only; little hermitages, in fact, for the residence of a single ascetic. In the next class they were extended to a long verandah, with one long cell behind it. As these had, however, several doors opening outwards, they probably were divided by partitions into cells internally.

In the third, and by far the most numerous class, the cell expands into a hall, generally with pillars in the centre; and around this the cells of the monks are arranged, the abbot or prior generally occupying cells at either end of the verandah.

In ancient times, no sculpture or images were introduced into the Viharas; but as early, certainly, as the first or second century of our era we find a chapel always facing the principal entrance, and in it an image of Buddha: afterwards side chapels were added, with images of saints; and in those groups of caves which had no Chaitya cave attached to them we find a dagopa, or stone altar, occupying the chapel in the centre.

Chaitya caves, on the contrary, are always exclusively devoted to ceremonial worship, and in every feature correspond with the choir of a Romanesque or Basilican church, the climate apparently enabling them to dispense with the nave, or place of assembly for the laity. As mentioned above, the typical example of this class is the great cave of Karli.

Externally there was always a porch or music gallery, more or less developed; within this, a feature corresponding with our rood-screen. This is always covered with sculpture, and access was obtained to the choir through one or three doors with which it was pierced. Internally, over the entrance, is the part corresponding with the rood-loft, and over this is the great window or chancel arch, through which light is admitted to the building.

The end, opposite the entrance, always terminates in an apse, the centre of which is occupied by the dagopa or stone altar, a simulated tomb, containing, or supposed to contain, a relic of Buddha or of some of his saints.

The whole is always surrounded by an aisle or procession path, separated from the choir by a range of pillars; over that is generally a triforium belt, not pierced, but ornamented either by painting or sculpture. From this belt springs the semicircular roof. In the oldest Chaityas, this was always ornamented with wooden ribs attached to the rock, and at Karli these still remain. At Kennari, the wooden tenons still stick in the rock; but in most cases they are replaced by stone ribs cut out of the rock.

As the Brahmans excavated caves only in order to signalize their triumph over their enemies the Buddhists, and had no real purpose to guide them, their excavations are more varied in character, and not so easily classified. Generally speaking, however, they too may be divided into two classes—pseudo-Viharas and Temples.

The first of these resemble true monasteries at first sight, being caves with flat roofs supported by pillars, sometimes nearly similar to Buddhist excavations in arrangement. They are distinguished, however, from these, by having no cells or any arrangements for residence, the wall spaces between the pillars being invariably occupied by sculpture or niches for its reception; and instead of the chapel, or dagopa, there is generally either a small temple or a figure of Siva or Vishnu. Even without sculpture, however, there are peculiarities of plan in Brahmanical excavations which at once betray their origin to any one familiar with the architectural arrangement of Buddhist Viharas.

The Brahmanical temples are still more unlike the Buddhist examples, as these are invariably exteriors, and have consequently no meaning when cut in the rock. In almost every case they have also the disadvantage of standing in a pit, the rock being dug out all round, leaving them in the midst of the excavation. The one exception to this rule is the example of

the Raths at Mahavellipore. There the Brahmans found a group of granite boulders lying on the seashore, and have carved them into the form of temples, having all the appearance of structural edifices with the advantage of monolithic durability; but the parts being all copied from edifices constructed with small stones, no apparent grandeur of effect results from this cause. The Kylas at Ellora and the temple at Dhumnar are, on the contrary, hid from view externally, and when looked at from above, lose half the effect due to their dimensions. When standing in the pit, however, and looking up at them, there is something in the seclusion, and an effect of eternity in the simple wall of rock enclosing the richly-carved temple, which goes far to redeem these faults, and renders them, on the whole, much more impressive than structural temples of even greatly increased dimensions.

The Jaina temples are so few as hardly to require classification, and have no architectural peculiarities by which they can be distinguished. Their arrangements partake principally of that of the Brahmanical caves; indeed, it is only by their sculpture that they can be distinguished from them. They are interesting, however, from the circumstance of their belonging to the most florid period of Hindoo art; and they were also fortunate in being excavated at a time when even the Brahmans had become so familiar with monolithic architecture as to have abandoned most of the faults inherent in direct imitation of structural edifices.

In the year 1845 Captain—now Major—Gill was appointed by the Court of Directors of the East India Company to copy the paintings in Ajunta; a task for which he proved himself thoroughly competent, by the artistic skill displayed in the copies of these paintings which he has sent home, as well as by the truthfulness and fidelity which pervade all he has done.

The pictures sent home by Major Gill during the first few years of his residence at Ajunta are now exhibited in the Indian Court of the Crystal Palace at Sydenham, and convey a perfect idea of the style of the paintings at Ajunta; but unfortunately they have not been accompanied by any explanation, or any indication of the localities in which they are found. The only attempt to elucidate their history which has yet been published, will be found in Mrs. Spier's "Life in Ancient India," published in 1856.

For many years past no further drawings have reached this country, but instead, Major Gill sent home in the spring of last year to Mr. Layard nearly two hundred stereoscopic views of Indian subjects.

These were partly scenes of the chase, of Indian life, and illustrations of the Mahometan buildings and of the scenery in the neighbourhood of Ajunta, as well as illustrations of the Rock cut Temples of Western India.

The present series consists of sixty-two stereoscopic views of the Caves, twenty-four illustrative of Indian structural architecture, and fourteen of scenes of the chase.

The text which accompanies the photographs of the Temples is not intended to be a complete and scientific elucidation of the subject. Those who desire fuller information are referred to the special works published regarding them: but it is hoped that it is sufficient to render the subject of each Photograph intelligible. This seems to be all that is necessary, for the Photographs tell their own story far more clearly than any form of words that could be devised, and even without the text they form by far the most perfect and satisfactory illustration of the ancient architecture of India which has yet been presented to the public.

JAMES FERGUSSON.

20, LANGHAM PLACE,
*October*, 1863.

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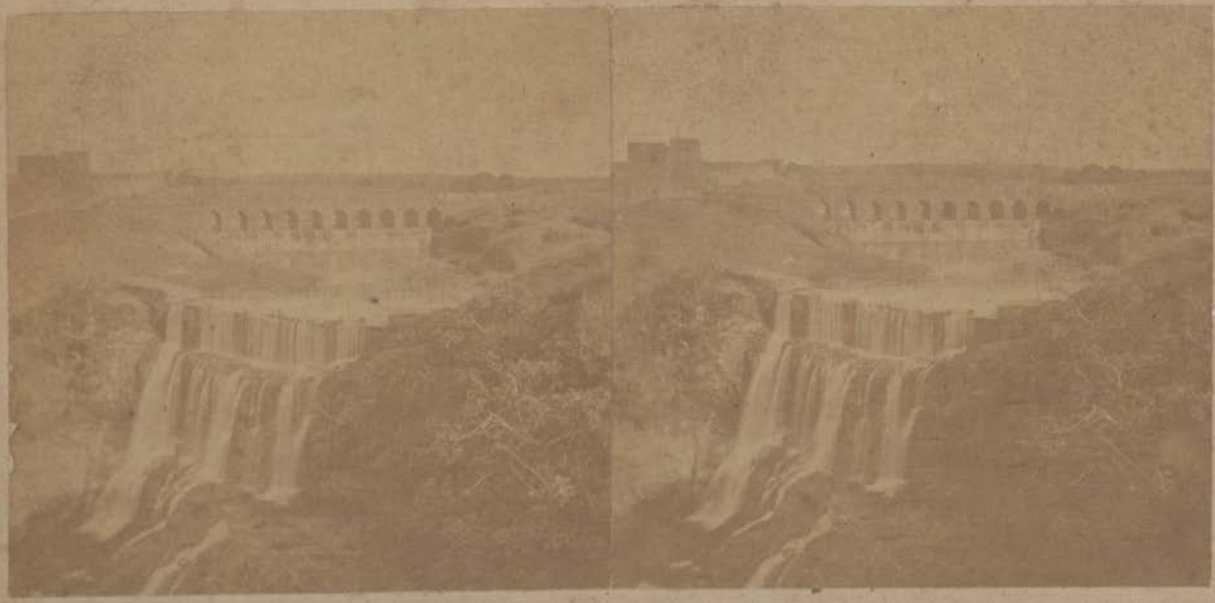
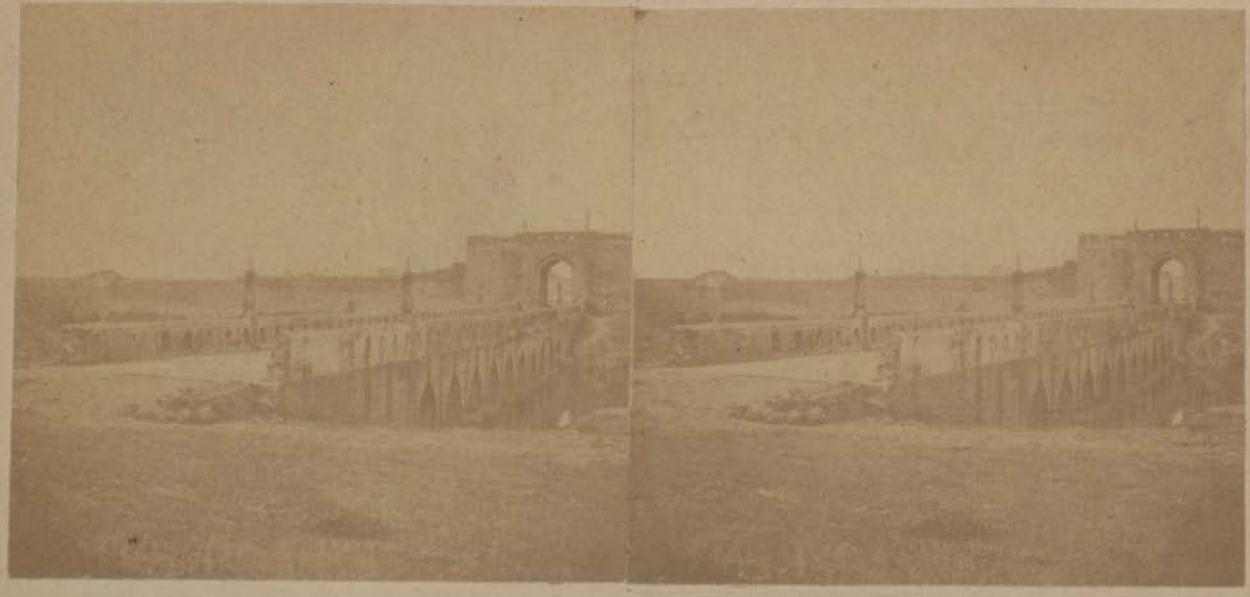


## BRIDGE AND TOWN OF AJUNTA.

At the head of the ravine in which the Caves are situated stands Ajunta, a picturesque but thinly inhabited town, at one time well known in our annals in consequence of its being situated near the field of battle of Assaye. The Bara Durree or Palace was then used as a hospital.

At this point the stream is crossed by a bridge of ten arches, which serves also to dam back the waters of the river so as to form a reservoir above the bridge. A little farther down a second obstruction forms an artificial lake in front of the Bara Durree, as shown in the photograph.



ANOTHER VIEW OF THE BRIDGE AND ENTRANCE TO THE TOWN OF AJUNTA.

HEAD OF RAVINE.—AJUNTA.

THE town of Ajunta is situated on the level of the plains of the Deccan, on the top of the Ghat. The Caves are situated about 200 feet lower down, at the bottom of a second stratum of the trap rocks.

After leaping over the two artificial obstructions shown in the last view, the river descends by numerous small falls through the first stratum in a course of about two miles long. It then reaches the edge of the lower platform, over which it falls by seven short leaps, in a narrow space just to the right of the rocks shown in the view, which close the upper end of the lower ravine.

THE FIRST SEVEN CAVES AT AJUNTA.

THE lower or northern group of Caves. The first Cave on the left of the picture is that known as No. 7. Next to it is the two-storied Cave numbered as 6. No. 4 is seen on the same level as its lower storey, and on the level of its upper storey are seen the three magnificent Viharas known as Nos. 1, 2, and 3.

## SOUTHERN GROUP OF CAVES.—AJUNTA.

THIS view is taken from the verandah of Cave No. 16, looking southward, and represents the opposite end of the series from that of the last illustration. The Chaitya Cave seen in the extreme left is No. 26. Those next it on its right are the unfinished Viharas Nos. 23 and 24; and in the centre of the view is that known as No. 21. The Caves here are very much higher above the bottom of the ravine than those towards the other end, especially those in the centre. This arose apparently from their architects following the vein of rock, the texture of which seemed most suitable for their purpose.

THE OLDEST GROUP OF CAVES.— AJUNTA.

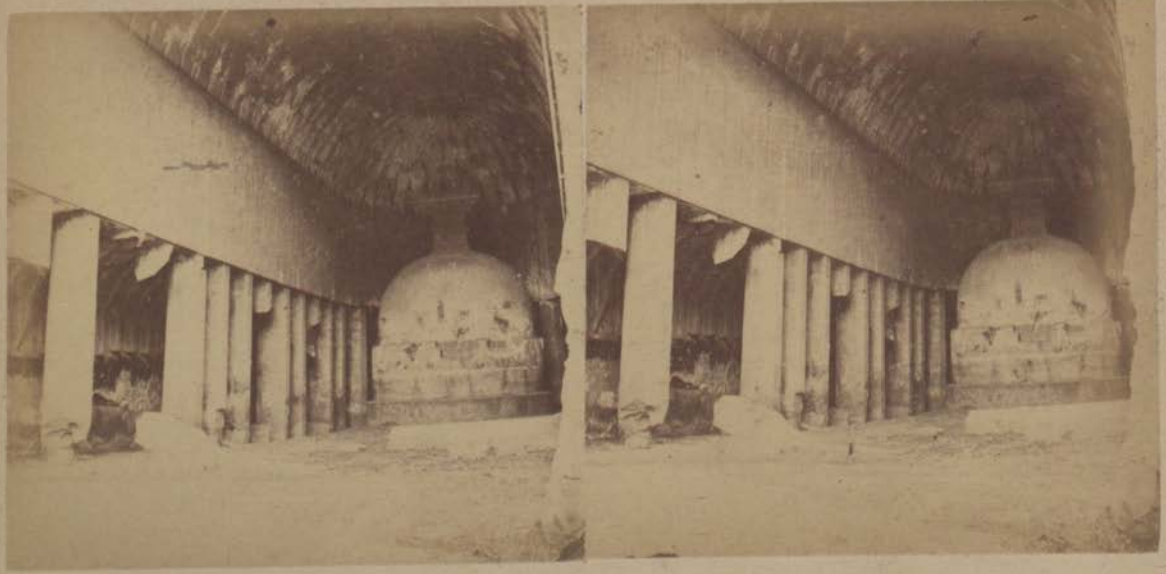
A LARGER view of the oldest or central group, comprising the two Chaitya Caves, Nos. 9 and 10, and interesting as explaining why this spot was chosen for the earliest excavation. The rock here is smoother and more perpendicular than anywhere else, and carries its smoothness down almost to the bottom of the ravine. To the right and left the platform of rock rises considerably, and the Caves are situated on a ledge, which is now hardly passable in places. It is only by getting on the terrace at this point that the outer excavations are reached. Apparently, there never was any other ascent to any of the Caves.

## THE OLDEST CHAITYA CAVE AT AJUNTA.

THE Façade of (No. 9) the smaller of the two old Chaitya Caves, shows tolerably clearly the imitation of wooden forms in this style of architecture, as it came into use before the Christian Era.

Within the great arch, on either side, are two upright posts, on which the two principal rafters rest. The broken end of one of these is seen on the right. Below, five smaller are placed horizontally, and between the two principals, seven are arranged perpendicularly. The dimensions of this Cave internally are 45 ft. by 23 ft.

To the left is some sculpture of much more modern date, but it is difficult to make out whom it represents.



CHAITYA CAVE No. 10.—AJUNTA.

INTERIOR view of the Chaitya Cave No. 10, rather more than twice the dimensions of the last, being 94 ft. 6 in. in depth, by 41 ft. 3 in. in width. There are twenty-nine pillars surrounding the nave, all plain octagons without bases or capitals, but covered with chunam and painted. Above these is the triforium belt, which was also painted, but very few traces of this remain. On the roof is still seen the markings of the timber framing that once adorned it. The dagopa also shows marks of the wooden and plaster decorations that once ornamented it.

THE OLDEST VIHARA.—AJUNTA.

THIS and the following view represent the interior of No. 12, the oldest Vihara or Monastery at Ajunta, and from the analogy with other similar excavations bearing inscriptions, were excavated almost certainly anterior to the Christian Era.

It consists of a square hall, 36 ft. 7 in. each way without any pillars or internal supports. It has three cells on the right-hand side as you enter, and four cells on each of the other two faces. Towards the face of the rock it has one doorway, with a window on each side.

It is peculiar at Ajunta, from having no central cell opposite the entrance, and no image or object of worship of any sort.

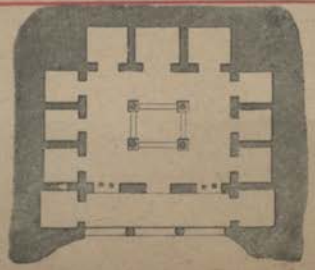
THE OLDEST VIHARA.—AJUNTA.

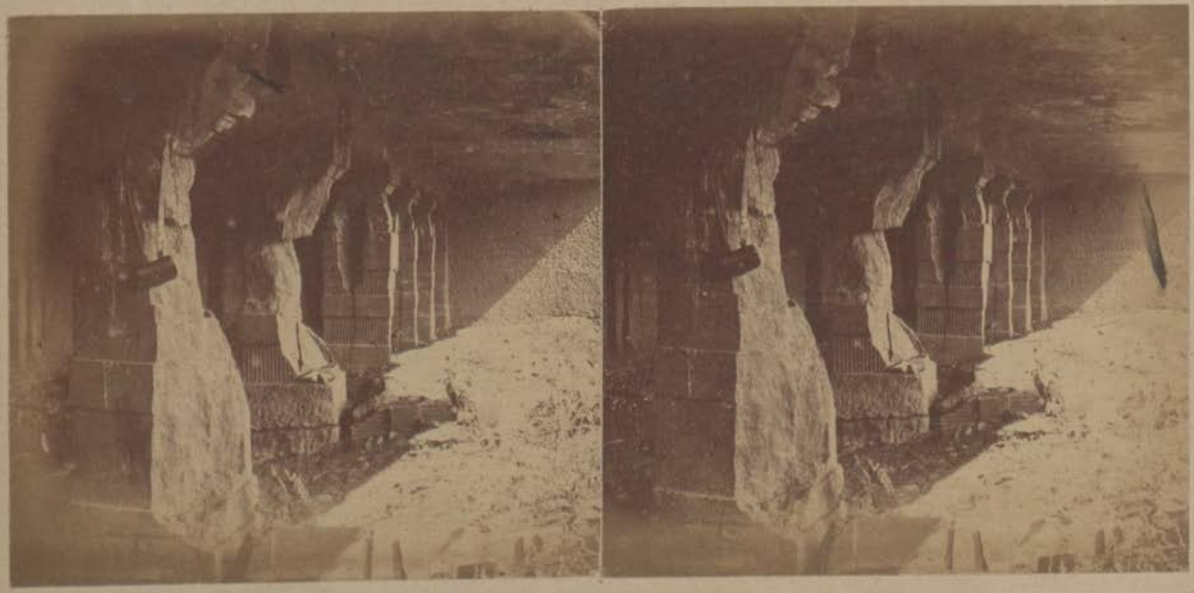
THE only ornaments in this Cave are seven horse-shoe arches on the left-hand side and front, four over the doorways of the cells, and three over false doorways or niches between. On the right-hand side, however, where the residence of the abbot seems to have been, there are only three cells, and it is much more richly ornamented. Just as the Romans used little frontons of temples, to adorn windows and niches, so the Buddhists employed little façades of Chaityas as ornaments, either over their doors or niches. The string course also, though this is not at first sight so obvious, is in reality an imitation of purely wooden construction.

VIHARA No. 11.—AJUNTA.

NEXT in age to the last described is No. 11, very similar to the last in interior arrangement, but rather smaller, its length being 37 ft., its width only 28 ft. 6 in. Notwithstanding this, it has four pillars supporting the roof, very clumsily introduced, and probably the first example of supports being so used, though afterwards their introduction became the rule, not the exception.

*Plan of Vihara No.* 11, *scale* 50 *feet to* 1 *inch.*





EXTERIOR OF VIHARA No. 14.—AJUNTA.

NUMBER 13 is a small Cave situate high up the rock, with only two cells, and nothing worthy of remark either in its arrangements or its architecture. Under it a large Vihara, No. 14, has been commenced, as if to form a lower storey, but at what age is not very clear, as for some reason it has been left unfinished, and it possesses no sculptures and no paintings from which an opinion as to its age can be deduced. The details of its pillars are peculiar, so much so, indeed, that there is no similar example known to exist elsewhere from which even an approximate date can be guessed at.

VERANDAH OF CAVE No. 16.—AJUNTA.

THE verandah of this Cave, No. 16, is supported by plain octagonal columns with bracket capitals, not unlike those of No. 11, and its roof is ornamented with paintings of singularly elegant design, but which unfortunately have been very much destroyed by exposure to atmospheric influences.

There are no inscriptions in the Caves Nos. 16 and 17, which would enable us to fix their date with certainty, but from such data as exist, there can be little doubt but that they belong to the seventh or eighth centuries. At all events, we cannot be mistaken if we assert that they were excavated and painted between what in Europe we should call the age of Justinian and that of Charlemagne.



ROYAL BOMBAY BRANCH OF THE ASIATIC SOCIETY.

EXTERIOR OF VIHARA No. 17.—AJUNTA.

NUMBER 17, or, as it is generally called, the Zodiac Cave, very much resembles the last described in almost every respect. Its dimensions are 64 ft. by 63 ft. and it has twenty pillars disposed in the same manner as in the other. It is not, however, so lofty, and the details of the pillars are by no means so graceful or well designed as in No. 16. The paintings which adorn every part of the Vihara are much more entire than in any other Cave of the series, and though the colours in some places are a good deal faded, they are preserved to such an extent at least that their subjects can generally be made out.

VERANDAH OF CAVE No. 17.—AJUNTA.

At the end of the verandah in this view is dimly seen the circular painting or so-called zodiac, from which this Vihara derives its name. A fac-simile of it is now at the Crystal Palace, Sydenham. It evidently represents terrestrial scenes, divided into compartments by the spokes of a wheel, which always was a favourite emblem with Buddhists. The roof of the verandah is also very beautifully adorned with paintings, which are still in very perfect preservation, not unlike those found in the baths of Titus at Rome in design, but of course inferior in execution. Over the door are painted eight figures sitting cross-legged.

AISLE IN HALL OF VIHARA No. 17.—AJUNTA.

A VIEW in the interior of Vihara No. 17, representing the first row of pillars internally from the entrance.

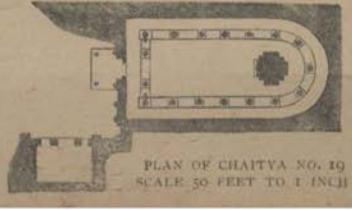
The two immediately in front of the doorway are as elegant as any pillars at Ajunta. The corresponding pair facing them opposite the sanctuary are richer but less graceful. The remaining sixteen are plain octagons with bracket capitals and no bases, but all richly painted. The figures of fat boys who do duty as transverse brackets supporting the beams of the roof, are peculiar to this Cave, though the wooden construction of the roof itself is the same in all.

The great interest of this Cave is centred in the frescoes which cover every part of its interior.

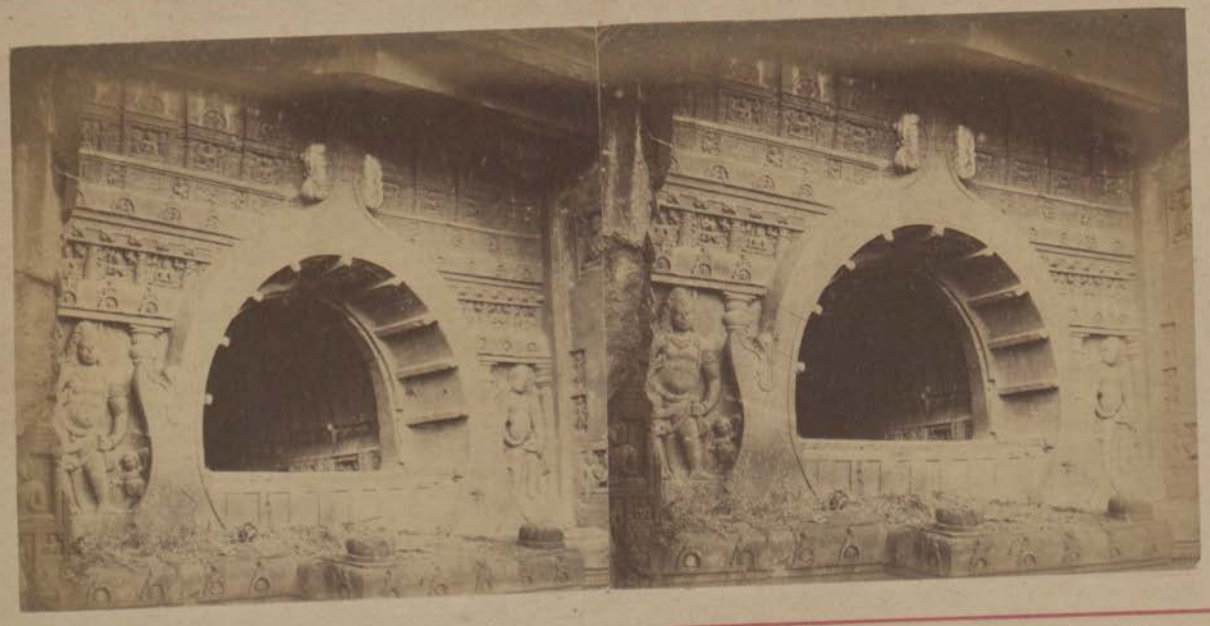
PORCH OF CHAITYA No. 19.—AJUNTA.

THIS and the next seven views are devoted to the Chaitya Cave No. 19, which is by far the richest and most complete of those in this series, perhaps the most so in India. It is only 46 ft. 4 in. by 23 ft. 7 in. in width, the nave being surrounded by only seventeen pillars; but it has scarcely suffered at all from the hand of time, and all its ornaments being sculptured, they remain as distinct at the present day as when first executed.

It is probable that it was excavated about the eighth century.



PLAN OF CHAITYA NO. 19
SCALE 50 FEET TO 1 INCH



GREAT WINDOW OF CHAITYA No. 19.—AJUNTA.

REPRESENTS the upper part of the façade, the lower or entrance part of which was shown in the last view. It shows the same general arrangement as the first Cave described; but, as will be observed, the purely wooden decorations have become considerably modified in the course of time. The niches and little semicircular canopies have lost so much of their wooden origin that, if they could not be traced back, their derivation would hardly be suspected. The wooden forms, however, still remain the same on the inner face of the great arch, and in the overhanging part of the rock which crowns the façade.

LOWER PART OF FACADE OF CHAITYA No. 19.—AJUNTA.

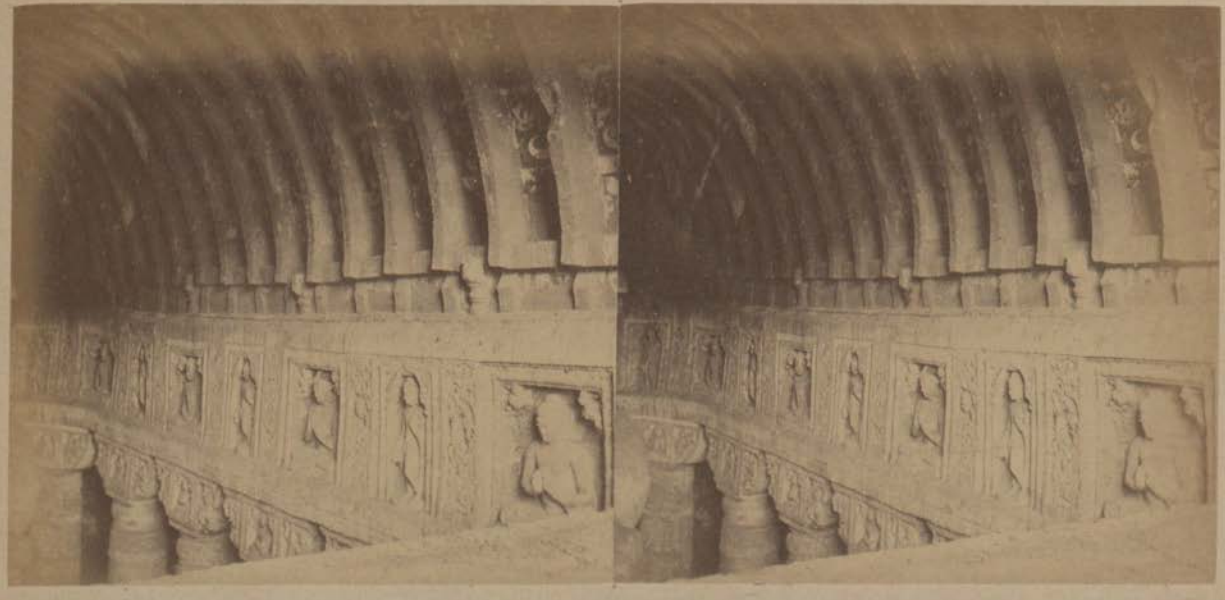
THIS view represents the sculpture on the right-hand side of the lower part of the façade of Chaitya Cave No. 19. The principal figure on the right hand of the entrance represents Buddha giving alms. In the next compartment he is standing in front of a daghopa, richly ornamented, and surmounted by the triple umbrella, standing on the tee, which is so universal an emblem in these times, and is, in fact, merely a repetition of what is seen inside the Cave itself. Above, he is represented, in the most usual standing attitude, as preaching, his right hand hanging down, his left raised. Below this he is represented seated cross-legged.

LOWER PART OF FACADE OF CHAITYA No. 19.—AJUNTA.

On the left of the entrance, as you look towards it, Buddha is represented standing in the usual attitude of exposition. In the next compartment he is seated cross-legged over a shrine, in the front of which is another figure of himself standing under a very rich canopy. Beyond these are repetitions of the same two figures as bounded the composition in the last view, but in this position they are apparently in the same style of art as the central compartments, and range much better with the architectural composition than they do on the other side.

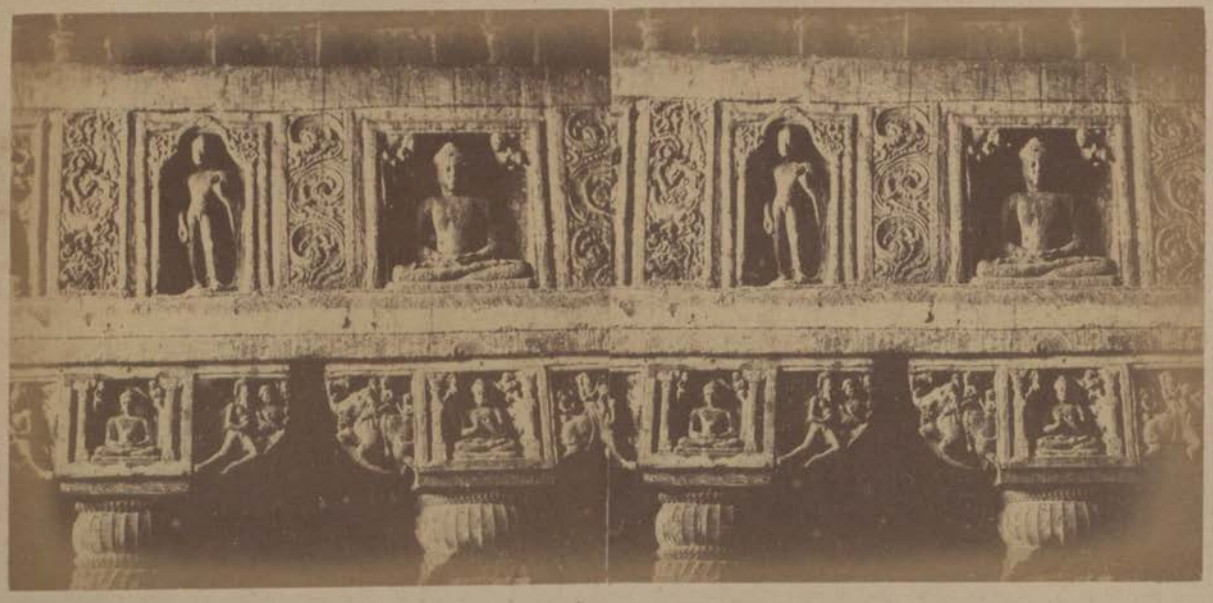
INTERIOR OF CHAITYA No. 19.—AJUNTA.

VIEW taken from the entrance, showing the arrangement of the interior, and illustrating also the effect of the mode of lighting. The whole light being introduced through one great opening in the centre of the façade throws a brilliant light on the altar—the principal object—and also on the triforium belt and the capitals of the pillars, being exactly where it is most wanted for artistic effect. The spectator himself stands in the shade. The light on the floor is subdued, and the roof and aisles fade into comparative gloom. It is perhaps the most artistic mode of lighting a building of this class that has ever been invented.



ROOF OF CHAITYA No. 19.—AJUNTA.

VIEW taken from the upper gallery, showing the construction of the roof, which still retains the wooden forms of ribs with a ridge piece, though being cut in the rock they are probably stouter and thicker than they were when really executed in timber. The upper part of the daghopa is also seen, with its three umbrellas, but these have departed still further from their wooden prototypes, and are fast approaching those forms which gave rise to the three, six, and nine-storied towers of the Jains, and which are still built at the present day in China.



TRIFORIUM OF CHAITYA No. 19.—AJUNTA.

THIS and the next view represent different portions of the triforium belt of the Cave No. 19, which forms as rich a piece of sculptured decoration as is to be found in any Buddhist cave in India, though many may be purer and in better taste.

It is also interesting as illustrating the process of change from painting to carving, which took place in India as in the middle ages in our own country, and probably also in Greece. The Romanesque architects left all their masonry plain in great flat surfaces, as in Cave No. 10. The Gothic artists, on the contrary, trusted very little to colour, but depended chiefly on relief for their shadow and effect.

TRIFORIUM OF CHAITYA No. 19.—AJUNTA.

As will be seen in all the interior views, the whole surface was covered with a thin coating of chunam, so as entirely to hide the surface of the rock. Though it may be supposed they were prepared in this way for the purpose of being painted, it does not appear that any colour was in this instance applied.

There is not much variety in the sculptures of the triforium belt itself. These consist of alternate sitting and standing figures of Buddha, the sitting ones all cross-legged, the only variety being in the position of the hands, to which Buddhists attach much importance.

CHOULTRIE ATTACHED TO CHAITYA No. 19.—AJUNTA.

On the right-hand side, as you enter Chaitya No. 19, is a small porch, extending at right angles to the main façade. This is not a Vihara, or residence, but a Choultrie, or place of refuge or repose for pilgrims or attendants.

The front consists of two pillars of very graceful design, and the whole composition is pleasing and appropriate to its purposes.

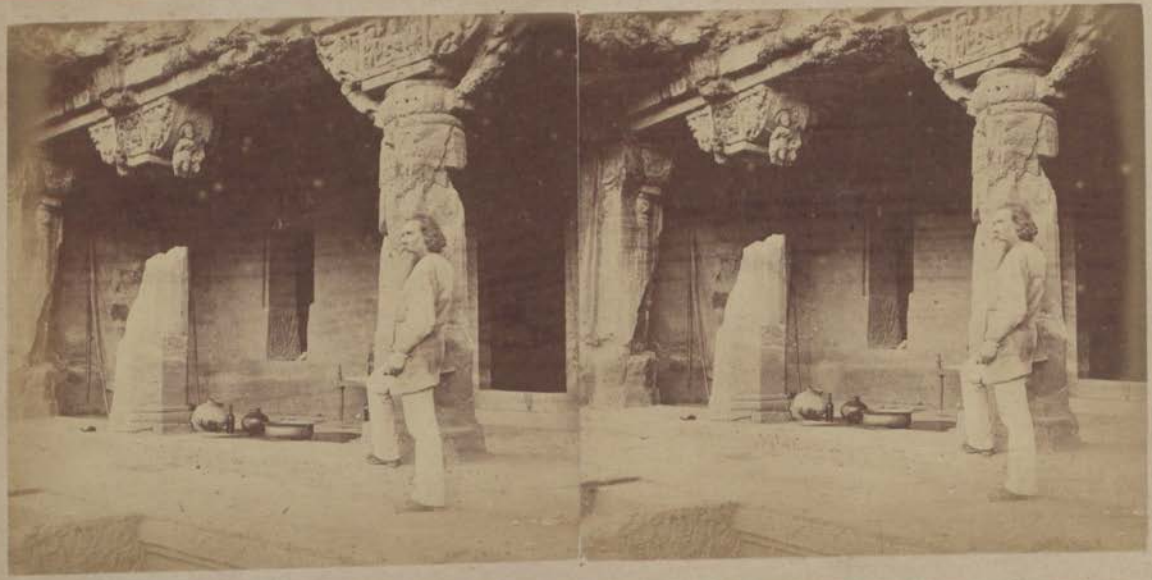
It may be of the same age as the Chaitya to which it belongs, and form a part of its original arrangements, but there is a certain character about the sculpture of its capitals which would lead us to suspect that it was added at some more modern date.

HINDOO SCULPTURE. CHAITYA No. 19.—AJUNTA.

Opposite to the Choultrie last described is an alto-relievo of a considerably more modern date than the Chaitya to which it is attached, and probably the only thing that can be ascribed to the Brahmans at Ajunta.

It represents Vishnu sitting under the canopy of the seven-headed snake—a very common Brahmanical arrangement—with Sareswati by his side. On the other side stands an attendant with a chowrie in his hand.

In style, it resembles very much the sculptures at Elephanta, and some of those at Ellora.



CAVE No. 20.—AJUNTA.

THE last of this group is a small Vihara of somewhat singular plan. Its dimensions are 28 ft. 2 in. wide, by 25 ft. 6 in. deep. It possesses four cells for monks, two on each side. There is no internal colonnade, but the roof is supported by advancing the sanctuary about seven feet into the hall, and making its front consist of two columns in antis.

There is also a verandah in front, supported by two pillars with bracket capitals. The sculpture of these is bold and free, resembling that of the capitals in the interior of Cave No. 19, though somewhat better executed.

FACADE, CAVE No. 7.—AJUNTA.

NUMBER 7 is peculiar among the Caves of Ajunta, though not unlike some at Cuttack.

It consists merely of a large verandah 63 ft. 4 in. in length, by 13 ft. 7 in. in breadth, with the cells opening at the back of it. The front line of the verandah is broken by the projection of two porches, of two pillars each. These are particularly interesting here, as they are extremely similar to the pillars at Elephanta, and those in the Doomar Lena at Ellora, and therefore probably not far distant in date. There is also a chapel with two pillars at each end of the verandah.

FACADE, CAVE No. 5.—AJUNTA.

NUMBER 5 is a small Cave with no remarkable peculiarity about it, and unfinished, so that it is impossible to be quite certain of its age, but as the series of Caves seem to have gradually extended from the central groups towards the extremities, it may probably rank next in time to the last described. On careful examination, however, it will be seen that its pillars, though of the same order as the next in succession, No. 4, are so inferior in design that it may probably be an insertion of a later date, and its unfinished state would also lead to the supposition that it may be among those last attempted at this place.

FACADE OF CAVE No. 4.—AJUNTA.

THE verandah of this Cave is supported apparently by eight pillars in front; simple octagons with bracket capitals, but without bases, or any intermediate member to break the abruptness of the change between the capital and the shaft, but the whole is massive and plain, and consequently appropriate to Cave architecture; more so indeed than many of the more elaborate designs which are found in this as well as in all the other groups of Caves, more especially among those so modern as this one evidently is.

SCULPTURE IN VERANDAH OF CAVE No. 4.—AJUNTA.

THE wall at the back of the verandah is sculptured instead of being painted, as is usual at Ajunta, and an evidence for the modern date of the excavation. The style of the sculpture, too, has more of the character we are accustomed to associate with Jaina than with Buddhist art. Its presence, however, gives a richness of effect to this verandah which is wanting in the others, where the paintings have been washed off, from the exposed nature of their situation.

EXTERIOR, CAVE No. 2.—AJUNTA.

THE second Cave from the north end is a twelve-pillared Vihara. It is in very good preservation, and the paintings, particularly on the pillars, are tolerably perfect. In the sanctuary there is a statue, of course of Buddha, and there is a chapel on each side of it, at the end of the aisles. In the one on the north are two most portly, fat figures, a male and female; in the south one, two male figures occupying a like position.

Though the dimensions of its hall are only 48 ft. square, and its age very modern (ninth or tenth century, probably), it is as complete an example of a perfect Vihara as any existing.

VERANDAH, CAVE No. 2.—AJUNTA.

THE verandah is supported by four pillars of very massive form and tolerably elegant design. The lower portion is of sixteen sides, above this they are adorned with thirty-two flutes; but their principal ornaments are arranged in the belts which surround them. These are covered with the most elegant ornaments, so delicate as to be almost better suited for metal than for stone work. At either end of it a smaller porch stands in front of the two principal cells, the difference in height being made up by bassi-relievi representing scenes from the life of Buddha. The doorway leading into the hall is also a rich and elegant specimen of its class.

VERANDAH, CAVE No. 2.—AJUNTA.

THE principal effect of this Cave is derived from its paintings, especially those on the ceiling. These are not of the same high class of historical paintings which adorn the Viharas 16 and 17, being generally only decorative scrolls and patterns, but as architectural ornaments they are more complete and elaborate than those found in the other Caves, and being generally appropriate to the situation in which they are placed, they give a greater effect of finish to this Cave than is usual at Ajunta. Taken altogether, there is perhaps no Cave at this place from which the effect and arrangements of a complete Vihara can be better understood than they can from this example.

FACADE, CAVE No. 1.—AJUNTA.

THE first Cave that begins, or rather ends, the series in the northerly direction, possesses the most highly ornamented, perhaps it might be said the handsomest, exterior of all the Viharas of Ajunta. The hall of its interior is 64 feet square, adorned with twenty pillars, each 3 ft. in diameter, all of them richly carved, and with bold bracket capitals.

The interior has been a good deal filled with mud, but notwithstanding this its paintings are tolerably entire, and some of them are interesting.

FACADE, CAVE No. 1.—AJUNTA.

THE verandah of this Cave is 98 ft. in length internally, and terminates as usual in a cell at each end, but externally it has, besides, a chapel, with two pillars in antis, which adds considerably to the architectural effect of the façade.

As originally executed, there was an outer porch of two pillars standing in advance of the six which are still perfect. The other two have fallen away; the six, which form the real support of the verandah, are of three different orders—or rather four, counting the half columns at either end. The outer pillars are merely square piers, but they increase in richness of decoration from the flanks to the centre, where they are richly decorated circular shafts, with bold bracket capitals.

FACADE, CAVE No. 1.—AJUNTA.

THE two central pillars of the six which remain have circular shafts, with perpendicular flutings in bands, sixteen-sided above and below, and thirty-two in the two middle compartments.

The two next on either hand have diagonal flutings, and less ornament at the top and bottom.

The two beyond these are comparatively plain octagons, with only slight ornamental markings, and the half columns are square, with only a circular necking below the square block of the capital. All these pillars, however, have bracket capitals of similar design, though the sculpture in each is varied.

FACADE, CAVE No. 1.—AJUNTA.

It is not easy to make out the design of the two advanced columns in the centre. From what remains we can see that they had not bracket capitals, but were similar to those of Cave No. 2.

A double frieze of sculpture was carried round them as along the whole façade, binding it together as a whole. Taking it altogether, this façade is perhaps as pleasing a specimen of design as is to be found in this style of architecture. There is a richness of effect produced by the whole composition, for which it would not be easy to quote a rival in any other building of the same size or pretensions.

VERANDAH, CAVE No. 21.—AJUNTA.

RETURNING to the southern end, the Cave (No. 21) is a large Vihara 51 ft. 6 in. by 52 ft. 6 in., but not quite finished, the pillars of the sanctuary being merely blocked out.

In style and detail it is very similar to the Cave No. 2, at the other end, showing the same exuberance of ornament, but with the same weakness of design and detail.

Besides the sanctuary, there are four chapels in this Cave, one on each side and one at each end of the two aisles, and all of these have two pillars in antis. Two chapels at the ends of the verandah still also remain, one of which is represented in the above view.

CAVE No. 22.—AJUNTA.

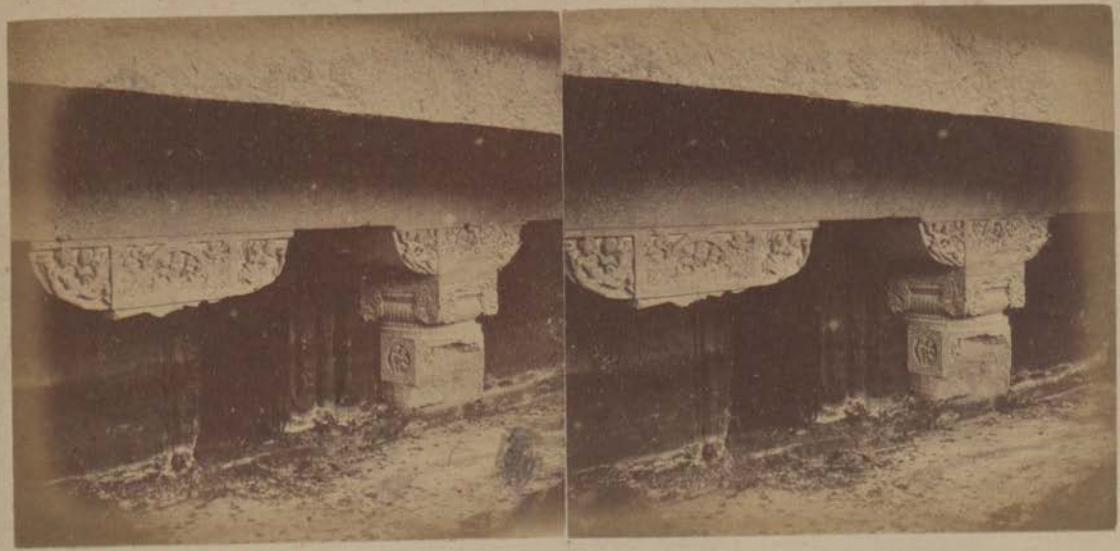
THE Vihara No. 22 is a small Cave, only 17 ft. square, without pillars, except two, which are merely rough hewn, in front of the sanctuary. The whole Cave, in fact, has the appearance of having been left unfinished internally, and whatever external decoration it may once have had is now lost.

It is now used as a workshop by Major Gill, and occupied by his followers, whose portraits are seen in the photograph, and whose various ranks and stations will be easily recognised by any one familiar with an Indian household.

FACADE, CAVE No. 23.—AJUNTA.

NUMBER 23 is another Vihara of twelve pillars, very similar in all respects to Nos. 2 and 21: it has however been left in a very unfinished state, without even an image either in the sanctuary, or indeed anywhere else, and there exists no trace of painting that could be detected in any part. Its dimensions are 51 ft. by 51 ft. 8 in.

The pillars of its external façade are bold, and suitable in design to rock-cut architecture; but they are deficient in elegance of outline, and their details are small and shallow to an extent wholly unsuited to their position.



FACADE No. 24.—AJUNTA.

NUMBER 24 was intended to have been a twenty-pillared Cave, and, if finished, would have measured about 74 ft. each way. But only one pillar in the interior is sculptured, and one range exists only as a wall with slits in it.

The pillars of the verandah have been finished, but not the friezes which no doubt were intended to crown them, judging from the mass of plain rock that is left over them, as if for that purpose.

From such details as exist, we may infer that, if completed, this would have been one of the most carefully finished Caves of the series.

LOWER PART OF FACADE AT CHAITYA No. 26.—AJUNTA.

THOUGH there are some insignificant Caves beyond, the great Chaitya No. 26 terminates the series as worthily at this end as the Vihara No. 1 does at the other.

In general plan it is very similar to No. 19, but its dimensions exceed the former very considerably, the whole width being 36 ft. 3 in., that of the nave 17 ft. 7 in., and the total length is 66 ft. 1 in. Its sculptures, too, are far more numerous and more elaborate; indeed, more so than in any other Cave of the series; but they are very inferior both in design and in execution, so much so, that if other proof were wanting, this alone would be sufficient to stamp this at once as one of the latest, if not actually the last, executed Cave of Ajunta.

UPPER PART OF FACADE No. 26.—AJUNTA.

THE external architecture has nearly lost all trace of its wooden origin, except the rafters of the great opening, which were seldom lost sight of; but now they are beginning to be used as shelves for figures, and the lowest is cut through to make room for two seated Buddhas, larger than the rest.

The whole of the roof of the external porch or music gallery in front has fallen in, but so far as can be made out, it extended the whole way across.

Internally the walls of the aisles, instead of being painted, are covered with sculptures, among them a reclining figure of Buddha, 23 ft. long, in the attitude in which Nirvana or beatitude is attained.

EXTERIOR VISWAKARMA.—ELLORA.

Of the Buddhist group, the principal Cave is the so-called Viswakarma, the only Chaitya Cave of the series. It is neither so large as those of Karli or Salsette, being only 43 ft. wide internally, and 83 ft. 1 in. in length ; nor is it so rich in its details as the two later Chaityas at Ajunta.

In front of the daghopa is Buddha seated with his feet down, and surrounded by flying figures and Genii, savouring much more of Brahmanism than the purer religion of the Ascetic, and throughout the whole of the interior the sculptures are much more secular than in any other Buddhist excavation.

EXTERIOR VISWAKARMA.—ELLORA.

THE great peculiarity of this Cave, however, is, that instead of the great simple semicircular window over the entrance, the opening is here divided into three compartments, something like what we call a Venetian window, and represents a form of architecture more removed from the wooden original than any other example of a Chaitya Cave we are acquainted with. The canopies over the side windows also are so modern that it seems impossible to carry the date of their execution beyond the seventh or eighth century, while it may be even more modern.

EXTERIOR VISWAKARMA.—ELLORA.

THE most novel and interesting feature in the Viswakarma is its court. On three sides it is surrounded by a colonnade of good design, the pillars of which, instead of the bracket capital so universal elsewhere, have an exaggerated abacus peculiar to Ellora. Above this runs a frieze, filled with elephants and animals of the chase, singularly well executed, and above this again a balustrade, each compartment of which contains a male and female figure, of very anti-Buddhistical design.

TEEN TAL.—ELLORA.

IMMEDIATELY to the north of the Buddhist group just described are three Caves, which are singularly interesting as showing the steps by which a Buddhist Vihara was converted into a Brahmanical Chaöri.

The first, called Do Tal, or Dookya Ghur, is a Buddhist Vihara of two stories. It is strictly Buddhistic in all its details, and shows no more tendency towards Brahmanism than what was pointed out in speaking of the Viswakarma.

The next, or Teen Tal, as its name indicates, is three stories in height, and very similar to the last in arrangement and detail. Its sculptures, too, are all Buddhist.

DUS AVATARA.—ELLORA.

THE third of these caves is called the Dus Avatara, after the ten Avatars of Vishnu; is a two-storied cave, very like the other two in architectural detail and arrangement, but essentially Hindoo in its sculptures.

The upper story is a splendid hall, measuring 100 feet each way; the roof supported by 44 pillars spaced equally over the floor, but in lieu of the cells of a Vihara, there is a group of sculpture between each pilaster. On the left hand, all the groups are to the honour of Siva and Parvati; and in the sanctuary, in the centre of the inner wall, is his emblem, the Lingam.

DUS AVATARA.—ELLORA.

ANOTHER circumstance that points out the Hindoo origin of this Cave is the Mantapa, or porch, left standing in the centre of the court-yard. This is an invariable accompaniment of Brahmanical temples, and generally is occupied by a statue of the bull of Nundi—in Sivite temples, at least, and such we probably must consider this to be.

This Porch is further interesting as being the first known attempt to reproduce the exterior of a temple in the rock—a thing never done by the Buddhists. All their excavations are interiors, as they ought to be. It was the Brahmans, who really had no use for caves, who first set the example of this architectural absurdity.

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RAVANA KA KAIE.—ELLORA.

BETWEEN the two Caves last mentioned is one called Ravana ka Kaie, or Ashes of Ravana.

Among the scenes portrayed in the sculptures of the Cave is one of Siva and Parvati playing at choupers, a game somewhat resembling draughts, an engraving of which was published in the second volume of the "Transactions" of the Royal Asiatic Society, from a drawing by Captain Grindlay. Below there is a group of the Gana—dwarfs attached to Siva's retinue—playing with, or rather tormenting the bull Nundi.

KYLAS.—ELLORA.

No sooner had the Brahmans made the discovery that the Rock afforded them as good an opportunity of displaying their architectural magnificence as it did to their hated rivals, than they proceeded to excavate the Kylas—the next in situation—and which is, certainly, the most remarkable, though it may not be most beautiful, of the rock-cut structures of India.

Strange to say it is not, however, in any style of architecture found in any other instance north of the Kistnah, but is a purely southern temple, such as are found at Tanjore or Trichinopoly.

VIMANA, KYLAS.—ELLORA.

THE Vimana itself, shown in the above view, is the most remarkable feature of the whole design, and also the most purely southern. It terminates in an octagonal dome, as is universally the case south of the Kistnah. Below this each angle of each story has a square dome, and, in the centre, an oblong one. The interstices are filled in with sculpture, and sculptured ornaments of various kinds, giving an extreme variety of light and shade to the whole composition.

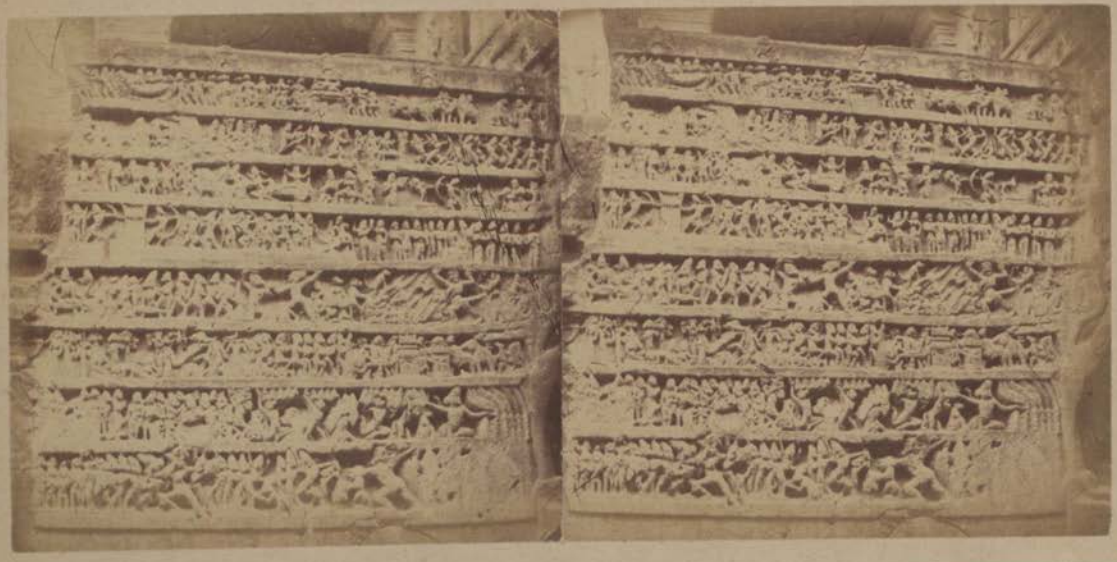
The temple at Dhumnar is the only other Hindoo temple of the same class as the Kylas; but it is as purely northern in design, and on the whole, perhaps, more elegant in style, though, from its comparatively small dimensions, it is far from having the same effect.

KYLAS.—ELLORA.

ONE of the most striking of the ornaments of the Kylas is a sculpturedstylobate that runs round the base of the great central tower. It is filled with figures of elephants, lions, and those chimeras in which the Hindoo imagination delights to revel. The whole are sculptured with such boldness and freedom, that they not only are singularly appropriate to their situation, but are as favourable a specimen of Hindoo art as applied to animal sculpture as is to be found at Ellora.

CLOISTER, KYLAS.—ELLORA.

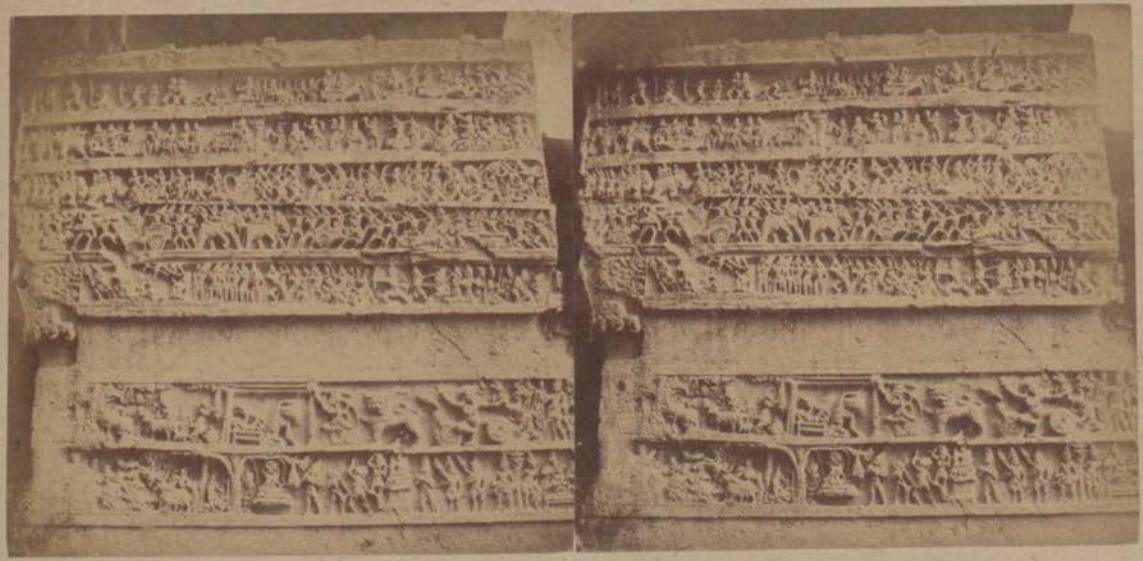
THE pit in which the Temple stands measures 150 ft. in width by 270 ft. in length, and is surrounded on all sides by a cloister, of which one bay is illustrated in the annexed view. Like everything else in the Kylas, it has the defect of being a literal copy from a structural form without any adaptation to its position. The consequence is that the pillars look painfully light or slender when considered as supporting the 80 ft. or 100 ft. of plain rock which towers over them. The back of the cloister is covered with sculptured groups, exhibiting all the wild exuberance and strange fancies of the Hindoo imagination, though still free from the worst exaggerations of the modern style.



BAS-RELIEF, KYLAS.—ELLORA.

THE amount of sculpture, both historical and architectural, that covers every part of the Kylas adds immensely to the impressive but mysterious effect of the whole.

There are, for instance, two bas-reliefs, which are such as could only be executed by the patient Hindoo. The one here given represents Rama's conquest of Ceylon. On the lower part, and at the right-hand side, the giant Ravana is seen defending his castle, and throughout the picture the Monkey God, Hunuman, with his army of monkeys, are seen lending their aid to their human allies: in the second lowest tier, bringing the rocks with which Adam's bridge is said to have been constructed in order to enable the invading army to pass from the continent to the island.



BAS-RELIEF, KYLAS.—ELLORA.

As a pendant to the bas-relief representing the campaigns of Rama, from the Ramayana, this one is taken with the impartiality that characterises this age, from the Mahabarata, the other great epic of the Hindoos, and is composed of episodes in the lives of the Pandavas; the upper part apparently representing peaceful occupations, but ending in a battle, as a matter of course, and closing with a group of prisoners, the principal of whom is being strangled.

Having finished his story before he had filled his tablet, the sculptor has left one line blank, and then filled up the remainder with scenes of domestic life and occupations.

DOOMAR LENA CAVE.—ELLORA.

After the Kylas, the Doomar Lena is the finest Brahmanical Cave at Ellora, and in some respects it is in better taste than that celebrated temple. Its architectural details belong to the Northern style, and very closely resemble those of the Cave at Elephanta in Bombay Harbour, which is probably of about the same age as this one, both belonging to the ninth or tenth century of our era.

DOOMAR LENA CAVE.—ELLORA.

In plan this Cave is nearly a square, measuring 150 feet each way, and its roof is supported by twenty-six free-standing columns, and by a cella which occupies the position of four more. It is well lighted, being situated in a spur of the hill, which admits of light being introduced on three sides. It is complete in all its architectural details, but its sculptures do not seem to have been carried out to the extent originally intended.

ROYAL BOMBAY BRANCH OF THE ASIATIC SOCIETY.

INDRA SUBHA CAVE.—ELLORA.

AN external view of the Indra Subha Cave at Ellora, showing the entrance porch, which like the Kylas is in a style belonging to the south of India, and not found as far north in any structural buildings. Its date, so far as that can be made out from the style, and from its position in the series, is probably the tenth or eleventh century of our era, and consequently among the more modern of the Caves of the place. Indeed this so-called Jaina group seem to have been about the last excavated in India.

INDRA SUBHA CAVE.—ELLORA.

THIS view represents part of the interior of one of the principal chambers of the Indra Subha Cave. The whole group consists of six different apartments, arranged in two stories, and so varied in style of decoration, as well as in arrangement of plan, as to make up one of the most interesting combinations among the Caves at Ellora

INDRA SUBHA CAVE.—ELLORA.

ANOTHER view of the Indra Subha Cave at Ellora, looking outwards and showing more clearly the beauty of the architectural details. These from their massiveness are not only appropriate to Cave architecture, but seem to have been especially invented for the purposes of rock-cut structures in this corner of India, as nothing at all like them exists elsewhere. They have all the solidity of the Egyptian and all the grace and elaborate decoration of the Indian styles.

TOMB OF RABIA DOURANEE.—AURUNGABAD.

WHILE residing at Aurungabad between the years A.D. 1650 and 1657, Aurungzebe, having lost his favourite daughter Rabia Douranee, determined to erect a monument to her memory which should rival the celebrated Taje Mehal at Agra, which had just been finished by his father Shah Jehan, in memory of his wife Mumtazah Mehal. The age of decline in architecture as a fine art had then set in so rapidly, that though this must still be considered a very beautiful building, it is in every respect inferior to its celebrated rival.

TOMB OF RABIA DOURANEE.—AURUNGABAD.

THE enclosure of the Tomb occupies about twenty acres; the building itself is 72 ft. square, which is also the height of the four minarets at the angles. The material of the lower part of the building is white marble, but the upper part is stone, and it is in some places covered with chunan. The Dome, however, is of marble, and similar in form to that of the Taje at Agra, of which celebrated building this was intended to be an exact copy.

TOMB OF RABIA DOURANEE.

VIEW of the building seen over the external enclosure walls, which surround a garden, thirty acres in extent, ornamented with fountains and kiosks in all the picturesque variety of Indian art.

TOMB OF RABIA DOURANEE.

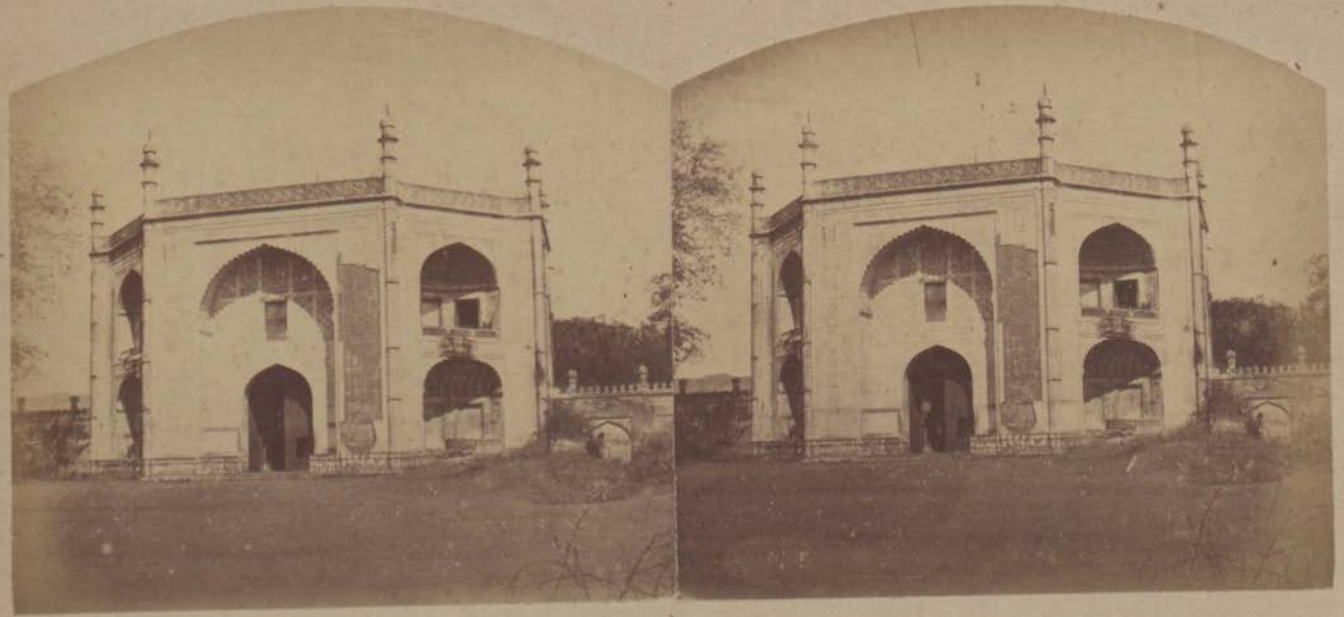
*Entrance Door covered with bronze ornaments, with Natives playing at the game of Puchesi.*

TOMB OF RABIA DOURANEE.

One of three windows of marble trellis-work, which, with the accompanying panels filled with flowers, are as delicate as anything found at Agra, and marvels of mechanical dexterity of execution.

TOMB OF RABIA DOURANEE.

*View taken at the south-east angle of the basement.*



TOMB OF RABIA DOURANEE.

*Entrance Gateway leading to the enclosure.*

TOMB OF RABIA DOURANEE.

*Exterior view of the Mosque attached to the Tomb.*

TOMB OF RABIA DOURANEE.

*Interior of the Musjid or Mosque attached to the Tomb.*

## TOMB OF MOSUFFER SAFI.

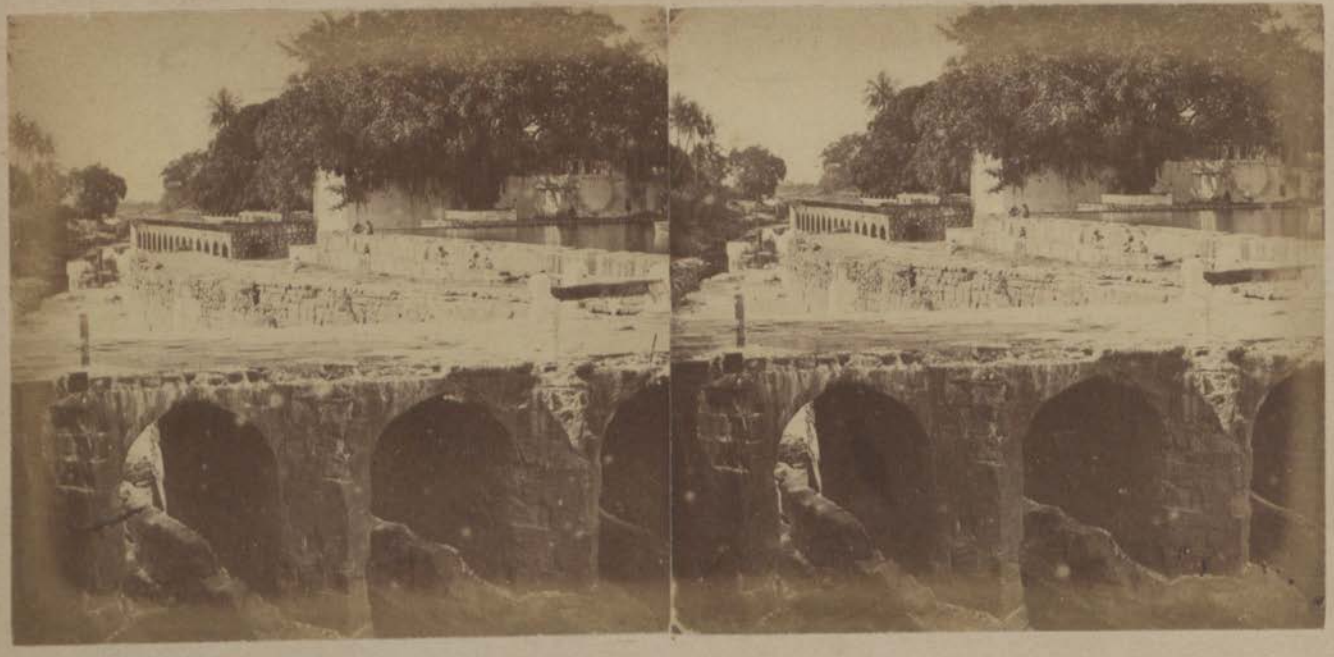
*Fountain in Garden of Tomb of Shah Mosuffer Safi, Aurungabad.*

THE most picturesque locality in the neighbourhood of Aurungabad is the Garden that surrounds the Tomb of Peer Mosuffer Safi, with its accompanying edifices. These were erected by Aurungzebe in honour of the Peer, who was his spiritual guide, and who seems to have been much respected during his life, not only by his master, but by all who came in contact with him.

TOMB OF MOSUFFER SAFI.

*Musjid, small Mosque, and Fountain in Garden of Tomb of Shah Mosuffer Safi, Aurungabad.*

THE Tomb of Shah Mosuffer is a small plain edifice of red granite, and is accompanied by a Mosque, shewn in this photograph, and various pavilions and architectural decorations. Among these are several large tanks with tame fish, and ornamented with fountains. The place is much resorted to by the English for purposes of eating and drinking: by the Moslems, and even Hindoos, in honour of the Peer, and for purposes of veneration.



TOMB OF MOSUFFER SAFI.

*View of one of the Bridges over the River Kowlah, at Aurungabad, with the Garden and Mosque of Shah Mosuffer Safi on the right hand.*

TOMB OF MOSUFFER SAFI.

*View farther down the River Kowlah, showing the second Bridge over, and the Mosque of Shah Mosuffer Safi on the right hand.*

TOMB OF MOSUFFER SAFI.

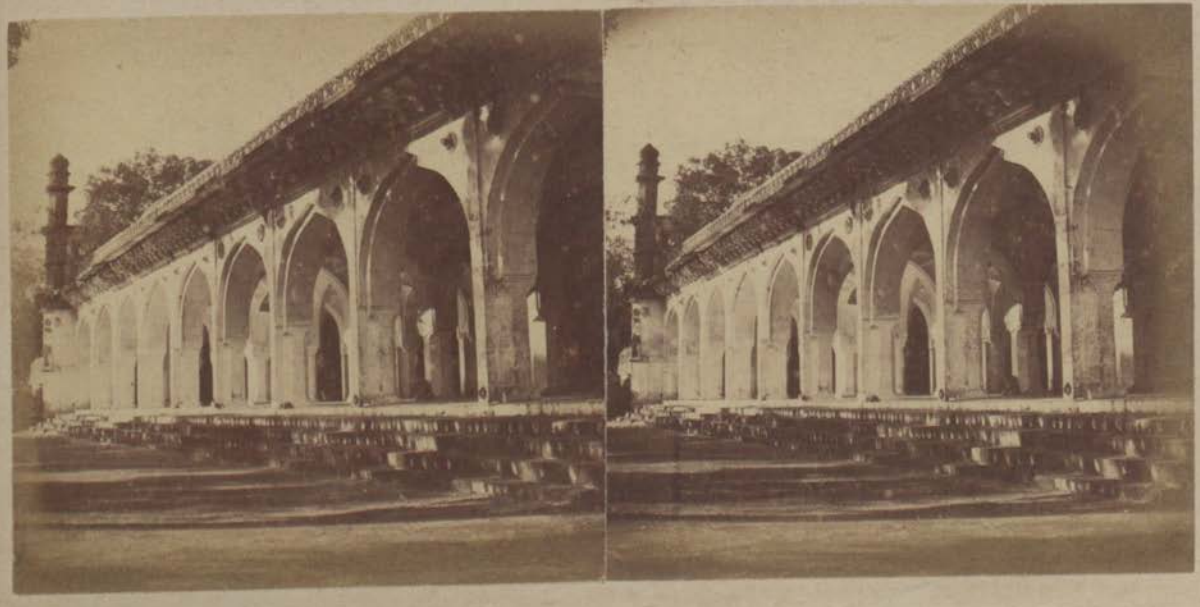
*Screen of Arches in the Garden of Shah Mosuffer Safi, at Auriungabad*

TOMB OF MOSUFFER SAFI.

*View in the Garden attached to the Tomb of Shah Mosuffer Safi, at Aurungabad.*

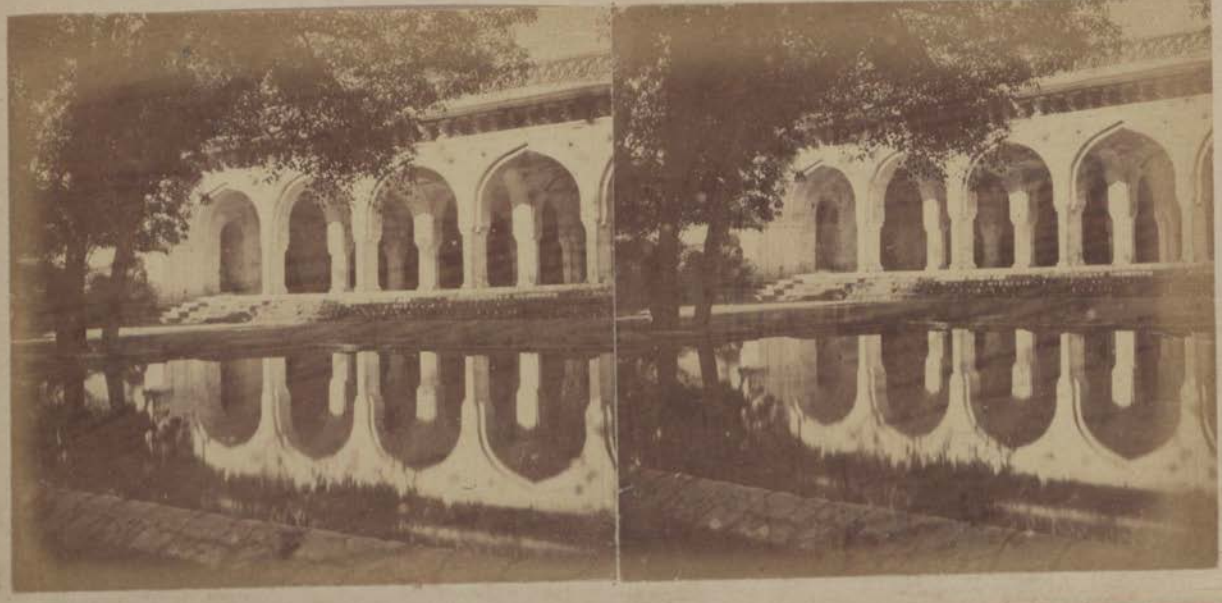
JAIN TEMPLE, ANWAH.

THE Temple at Anwah is a fine specimen of a style of architecture practised by the sect of Jains throughout the whole of the western portion of India, from the tenth to the thirteenth century. It isremarkable for its delicacy, and the extreme elaboration of its details, in which it surpasses, perhaps, any style that was ever attempted. Some of the examples of this age are also so large as to produce an impression of great grandeur.



JUMNA MUSJID, AURUNGABAD.

THIS Mosque consists of nine Arches in front; five of these were erected by Malik Amber when he founded the city, then called Kirkee, in the beginning of the seventeenth century. Four more were added by Aurungzebe, who in the year 1650 made the place the capital of the Mogul dominions in the Deccan, and fixed his residence there for more than seven years, changing its name to Aurungabad, "the place of the throne," in commemoration of the event.



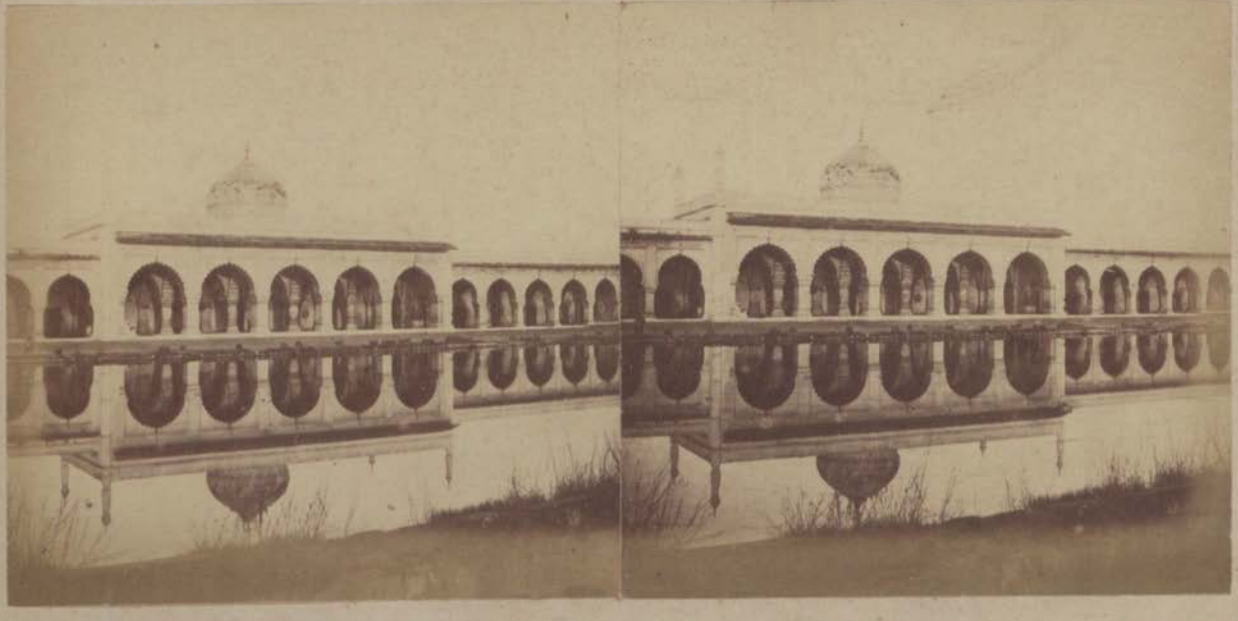
JUMNA MUSJID, AURUNGABAD.

THOUGH the design of the Mosque is plainer than that of any of Aurungzebe's own buildings, it is solid and in very good taste; more like the buildings at Beejapore than those of the degenerate age in which it was completed. The roof is supported by twenty-four pillars of stone, dividing it into twenty-seven equal compartments, each covered by a small domical vault of simple but elegant design.

MOSQUE IN OLD PALACE AT ROZAH, NEAR AURUNGABAD.

SHAH GUNGE.

THE Great Market erected by Aurungzebe at Aurungabad, and one of the most splendid edifices of its class to be found in any part of India.



SHAH GUNGE, OR GREAT MARKET HOUSE, AURUNGABAD.

MONUMENT TO RAJAH RAIE SING.

This Cenotaph was erected at Hurrool, near Aurungabad, in honour of Rajah Raie Sing, one of the Aurungzebe's Rajpoot Generals.

ENTRANCE TO THE GARDEN OF THE TOMB OF PEER ISMAIL, AURUNGABAD.

MAUSOLEUM OF PEER ISMAIL, AT AURUNGABAD.

MAHURRUM MUMMERS.

ITINERANT performers who go about the country, and exhibit feats of dexterity in juggling tricks at public festivals.

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VIEW IN THE VALLEY OF THE TAPTEE.

A VIEW taken in the plain, looking towards the ghâts, and exhibiting the character of the jungle, which the Tiger loves to frequent.

FLORIKAN AND PAINTED PARTRIDGES.

THE Florikan or Little Bustard is considered one of the best of the game birds of India; it is found generally dispersed over the country, from the Bay of Bengal to the Indus.

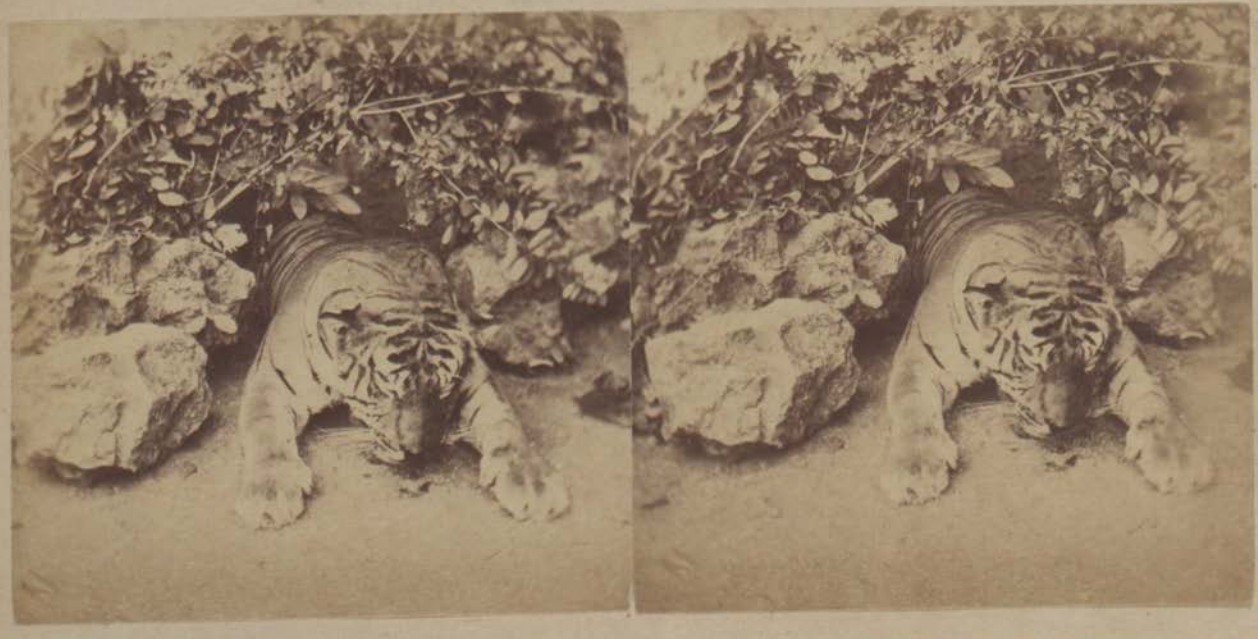
ROYAL BOMBAY BRANCH OF THE ASIATIC

PAINTED ROCK PIGEONS.

THE BLACK OR HONEY-EATING BEAR OF INDIA.

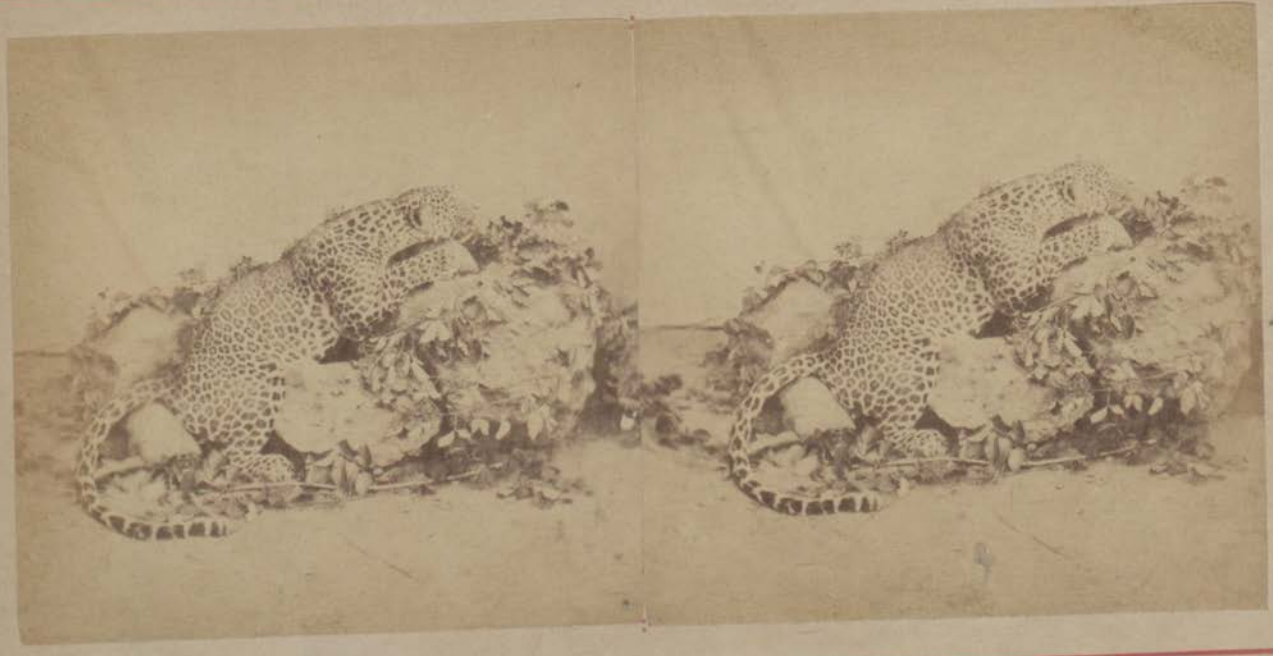
DYING HOUND AND HIS SYMPATHIZING ATTENDANTS.

TIGER IN HIS LAIR.



TIGER IN THE JUNGLE.

TIGER IN THE JUNGLE.



LEOPARD CREEPING ON HIS PREY.

ROCK PIGEONS.

SPORTSMAN AND TIGER.

DEAD LEOPARD, HIS KILLER AND PHOTOGRAPHER.

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